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bule opens directly into the sculpture court, finished entirely in a warm Indiana limestone, around which are ranged dignified Ionic columns. To the right and left of this main court extend large galleries for paintings, each sixty feet in length. A visitor standing in the center of this court will have a vista two hundred feet in length; ten other galleries open into these two larger ones. The offices and a beautiful library, capable of accommodating five thousand volumes, are also on this floor. Two exits from the court lead directly to a Greek hemicycle or auditorium, seating comfortably four hundred people, which is to be used for illustrated talks to school children, for lectures, study clubs, art history classes and other educational activities. In the rear of this Greek theater there is a lantern room containing a stereopticon ready at a moment's notice for use. This lantern room contains an indexed collection of thousands of lantern slides from which pictures to illustrate any subject

pertaining to art may readily be selected and thrown on the screen.

Two marble staircases lead downward from the main exhibition floor to the ground floor which, from the front approach to the building, is entirely hidden by the terrace. This ground floor contains about twenty rooms, galleries and studios. The stairway descends into an exhibition hall thirty by sixty-six feet in dimensions. A number of rooms are devoted to workshops, packing, receiving and storage purposes. Studios and club rooms are provided for the Toledo Camera Club, The Athena Society of Toledo Women Painters, an Arts and Crafts Society, and a series of studios for an Art School, together with other rooms to be used for the promotion of art study.

Mr. Edward Drummond Libbey, the president of the Toledo Art Association, has been its greatest benefactor, and it is his interest and generosity which has, in great measure, made possible the building of this institution.

WILLIAM ROTHENSTEIN'S PAINTINGS

BY ANNIE NATHAN MEYER

"TO be humble before Nature, to work, unmindful of everything, uniquely, for the standard of perfection he set himself, is the true life of an artist." This sentence, taken from a book on Goya by William Rothenstein, the artist, gives the key to his own paintings which have recently been exhibited in New York and Boston and are soon to be seen in Chicago. Rothenstein is one of the independent artists of England who have not been dazzled by the ponderous respectability of the Royal Academy, and however one may estimate the value of his work it is impossible not to be struck with his sincerity and earnestness. In all the reviews of his English Exhibitions these qualities, as well as his lack of affectation, have been especially noted. Mr. Roger Fry has

commented upon "the sense of significant solemnity" which one finds in all his pictures of Jewish rites and referring particularly to "The Jews in the Synagogue," now in the Tate Gallery, he says: "It shames by its gravity of design, its clear realization of form, the high plausibilities or clever sentimentalities with which it is surrounded."

"The Reading of the Law" which is reproduced herewith is one of the finest of this series, which includes also "Aliens at Prayer," in the National Gallery of Melbourne, "At the Spitalfield's Synagogue" in the Dublin Gallery of Modern Art, and others. The whole series is replete with human interest, yet this factor is never used, as is so often the case with lesser painters, as a shield behind which to hide or palliate poor painting.



MORNING AT BENARES

WILLIAM ROTHENSTEIN

Some critics have found that Rothenstein's work appeals more to the intellect than to the emotions, yet few modern artists give us such complete and finished pictures, pictures in which one sees the whole thing at a glance. Even his large canvas, "Morning at Benares," painted during a five months' stay in India last year, which is full of figures, holds together exquisitely as a composition. It meets perfectly the exigencies of an easel picture, it is first and foremost beautiful, and while nothing jumps from the frame, a longer acquaintance reveals the most delightful bits to be enjoyed and pored over separately—mysterious draped men of the East; women arrayed in gorgeous colors bearing water jars, splendidly erect; old men standing wrapt in Oriental meditation; and yet for all the wonderful detail, it is painted in a thoroughly broad manner. Few painters, moreover, have so well subordinated architecture to their theme; here we have the beautiful front of the building, with all the artistic

possibilities of its warm ivory surface bathed in the glowing atmosphere, yet none of the desired sense of solidity has been sacrificed.

Another characteristic for which one may feel duly grateful to this artist is that in his pictures every spot on the canvas is carried equally far, and this without any suggestion of overfinish or "finickiness."

The fact that he works a long time over his pictures is partly responsible for their air of distinction and unity. With him perhaps it is a question not so much of artistic genius as artistic conviction. Indeed turning again to his remarkably satisfying book on Goya we find the conviction thus admirably expressed: "No matter how many reasons men may give for their admiration of masterpieces, it is in reality the probity and intensity with which the master has carried out his work, by which they are dominated; and it is his method of overcoming difficulties, not of evading them, which gives



READING THE LAW

WILLIAM ROTHENSTEIN

breadth, and becoming mystery to his execution."

How much that says—his method of overcoming difficulties, not of evading them! One can not be with Mr. Rothenstein or indeed very long with his pictures without being certain that here is no acrobat striving for applause, but a man of culture, conviction and sanity. And may not we ask whether or not the merely clever has not had its vogue long enough? Have we not bowed for long enough before something in art which perilously approaches the picturesque?

Rothenstein's pictures of children are thoroughly delightful and convincingly real. His portraits have the virtue of resembling the sitters. He is, furthermore, not afraid of that bugbear—the story—for he knows that grace of line and beauty of color are sufficient in themselves to disseminate any subsidiary meaning.

The range of his subjects is very large: he has transcribed the cliffs of France in all their grimness, and yet almost unimaginable glory of color; he has painted charming English children masquerading in the magnificence of Arabian Nights costume; he has interpreted the sea smiling in the sun; the wonders of India; the poetry of Motherhood; the austerities of Jewish scholarship; and the strength and beauty of primitive man. Each subject seems to have held him fully for the moment. In his interpretation the spiritual as well as the physical significance is never lost, yet he is fond of saying that he cares nothing for the subject save in so far as it makes his picture. He insists that he did not paint his Jews any better because he is a Jew, that he painted them simply with the eye of a painter. But the eye of a great painter does not see surfaces only.



THE PRINCESS OF BADROULBADOUR

WILLIAM ROTHENSTEIN

COURTESY OF THE BERLIN PHOTOGRAPHIC COMPANY

William Rothenstein was born at Bradford, Yorks, 1872. In London he studied under Legros at the Slade School, and later in Paris under Leffebvre, Benjamin Constant and Doucet. In 1893 he went to Oxford where he made his celebrated Oxford portraits. Shortly after completing these he settled at Chelsea. Since 1893 he has exhibited

regularly with the New English Art Club.

It is a pity that the request of other cities to exhibit this collection of Mr. Rothenstein's paintings had to be denied on account of lack of time, for it is stimulating to see modern work so direct, so full of knowledge and intellect and yet so lovely.